

Love What You Love Podcast

Episode 1: Plein Air Painting with Michael Chamberlain

April 14, 2020

Hey, I'm Julie Rose and this is *Love What You Love*, a podcast about the things people are passionate about. These things that people love are always a unique expression of curiosity, and joy, and wonder, and we need a hell of a lot more of that these days. Every other week I'll introduce you to another fascinating human who is into really interesting stuff. I can't wait to introduce you to today's guest.

But first, a quick note that you can find the podcast on Instagram [@LoveWhatYouLovePod](#); on Twitter [@WhatYouLovePod](#); and the website is [LoveWhatYouLovePod.com](#). Also, an important note here, I interviewed my next guest in early March, 2020, before the pandemic and social distancing got super real, so if you're listening during the pandemic, some of the advice won't be applicable right now, but it will be again.

I had a great chat with Michael Chamberlain, a plein air painter and a YouTuber in the Bay Area. What is plein air painting? It's simply the act of painting outdoors. Plein air painting was popularized by the Impressionists and the Hudson River School painters in the late 19th century, as the artists sought to truly capture natural light. Michael is a plein air painter, and it was awesome to talk with him about art, getting outdoors, his favorite landscapes, how having a kid helped him discover painting as an adult, and a surprising - at least to me - fact about that very same kid, and a lot more. So let's find out why Michael loves plein air painting and why you might learn to love it too.

Julie: Michael, thank you so much for joining me!

Michael: It's my pleasure.

Julie: Awesome. So, you are a plein air painter, and you have a YouTube channel, and quite a following there. Can you explain to people what plein air painting is?

Michael: Yeah. Basically, plein air is just a French term for... I believe the translation is 'open air', so it means 'painting on location'. I paint a lot of landscapes, so that would be painting landscapes on location, as opposed to painting them in a studio from a photo. It's basically, yeah, just outdoor painting.

Julie: And so, were you trained in studio painting? How did you come to wanting to paint outside like that?

Michael: Basically, I started painting in 2003. I was... I think I was 38 years old, and I had no previous art experience other than just, you know, the natural interest in drawing that kids have. But I was mostly interested in other things like music and building things out of wood. But anyway, at the age of 38 I decided I wanted to paint. So I just went to Michael's and got some, like, basic supplies, but realized I needed some more information. At that time the best place for that was the library.

So I just went and got library books, and I kept seeing this recurring theme throughout most of the instructional books that I picked up, which was that you really should paint from life as much as possible. At that point, in the first, say, month, I just painted from photographs because I didn't know any better. Basically, that's how it started. I just took the advice that I read in these books and I just... I got an easel, and some... I had to get a

special easel for outdoors, but that's what I did, and I went over to Half Moon Bay and gave it a go.

Julie: Wow. So you just wanted to start painting, but what was behind that? Why did you feel like you had to start painting?

Michael: It's interesting. In 2003 my daughter would've been two, and I think it... I've always been sort of a creative person, and originally the creative outlet for me was music. I played in bands for many years; writing songs, playing different instruments. But then I remember when my daughter was born and she was very small, there was a period of time where I didn't do anything creatively. Like, I didn't play music. It seemed like I had a window of time in the evening where I could do something creative, but playing music was disruptive.

I've tried to trace it back and figure out what the spark was, because I don't even fully know. It just... I wanted artwork for the house, and I also wanted a creative outlet that didn't make noise. And then there was this other urge that I don't even... It's kind of a mystery. It was just one of those things that gripped me. But you know, that's not uncommon, I think, with creative people. I get fired up about a lot of things. There was a period of time right before that when I was building, like, model train sets where I'd do these whole landscapes and everything. So it's kind of a pattern in my life to get into creative things, and this was just one that stuck for a long time.

Julie: Yeah! So, do you see any connections between, like, the kind of music you played and the kind of art that you produce?

Michael: Well, I wouldn't say necessarily, like, as far as the style of music or the style of painting, but I would say, in general, there are a lot of parallels between music and painting. The biggest one for me was... I think most musicians who play, like, in rock bands or whatever, they are self-educated. In other words, I learned from just listening to records and tapes and just figuring it out, like from ear training. I didn't know how to read music. I can read a bit now, but when I first started out it was purely by self-education. And most of the friends I had and most of the people I played in bands with were the same thing; you just kind of figure it out by listening.

The helpful thing about that was, when I went to start painting, that process of self-education, I found, was invaluable. Just to have the confidence to know, like, even at 38 with no experience, I can figure this out. I did it with music, I'll just apply the same sort of approach to painting, and that's what I did. I think that was a really helpful thing, having that musical background. But there's other things about music too; there are so many parallels, but that's the big one that I noticed right off.

Julie: Interesting. Do you have any particular influences on your painting style? Obviously, the Impressionists, they were the ones who first really got into plein air painting. Do you have any particular Impressionists that you are influenced by, or any more modern artists that influence you?

Michael: When I first started out I was definitely interested in, like, the Early California painters, and of course the Impressionists. What's interesting is that although I like their work, I think that I was mostly inspired by the lifestyle, in a way, or whatever romantic sort of fantasy I had about what the lifestyle was. I think that was a big influence.

I'd say as far as an artist that created, maybe, a world that I enjoyed visiting, say, via a monograph, or a book that has their paintings, would be Edward Hopper's watercolors. Not so much his... I was surprised, I like his oil paintings, but somebody gave me a book of his watercolors and it's just... Those were all plein air. I don't think he painted oil paintings plein air very often, but he did a lot of watercolor. And I just remember looking through that book and liking the feel, the world that he created through his art. Looking through that book felt like visiting... you know, it was the real world, but as seen through Edward Hopper.

So, I would say Edward Hopper was a big influence, and then, yeah, the Impressionists and the California Impressionists as well, but not with any specific artist. Then, as I got further along in the process, especially when I started showing in galleries and selling my work, it became very important to me to be careful not to imitate anybody, and just go out and react to the environment, and try to come up with my own thing, so to speak.

Julie: How would you describe your... I'm not asking you to put yourself in a specific genre, but how would describe your painting style and the works that you produce?

Michael: That's a good question. I think I'm attracted to light and shadow. Definitely attracted to light. So my paintings, I always want them to have a feeling of light in them.

Julie: Why is that?

Michael: It's interesting, because I think that light itself, like sunlight itself, creates an emotional response. I've thought about it. Say you're lying in bed and a cloud passes over, there is a change that you feel, emotionally, I think, when that happens. And for some reason the paintings that I do where I get that feeling where the light feels real, those are my favorite paintings. That's something I also appreciate in somebody like Hopper, who was very driven by light. But I find that I'm drawn to that in other painters as well.

But as far as the style goes, it's mostly that I try to have, sort of, loose brushwork but have a strong structure underneath. I like the drawing to be fairly accurate but then have this loose brushwork, as loose as possible, so you can see the brush strokes and that there's a variety of textures in the paint. So, I guess that would be some sort of "modern impressionistic realism," I suppose. But yeah, I know that's probably not a good label but I would say that's probably a fair description.

Julie: One of the things that's always so interesting to me... I got a minor in art history ages ago in college, so I love going to art museums, art galleries, and one of the things that always fascinates me is getting close to a painting and seeing the brushwork. When you see something in a book or online, you can't really get a good sense of the brushwork. And that brushwork really, to me, expresses so much emotion.

Michael: Yes, that's a good point. Also, this is something... It's really interesting because oftentimes when I'm painting on location, somebody may be up on a bluff or a cliff, kind of looking down, and they're like, "Wow, that looks great! Can I come down and take a closer look?" And then when they come down and they look at it they're like, "Oh, man! Wow! I thought this thing was super detailed!" They're always surprised at how loose and... the strokes are kind of heavy. So, yeah, I think that is something that is really important to do, to go out and see art in real life because through Instagram, or even books, you don't get the real experience of seeing it up close.

As far as what you mentioned about the emotion in there, I think there's something very special about good brushwork. If you live with a painting, there's a scene, and there may be the light, but then as you stare into it your eye can wander around, and that's when the brushwork becomes really interesting. It gives the painting a certain depth that it wouldn't have if you had, say, more like a photographic painting style. Not that there's anything wrong with that style, but I think that, for me, it's just like another level of complexity that creates another level of interest.

Also, it allows the viewer to participate, in a way, because if something is suggested then it engages... I think that's what's happening, it engages the viewer. So, you're participating... If something's suggested, you're creating the image as well through your perception, if that makes sense. In other words, the person who sees the painting from a slight distance away saying, "Oh my god it's so detailed!" and I'm like, "No, I just suggested stuff and *you* filled in the details." And that allows it to be a more personal experience, I think.

Julie: Absolutely. So, is that why you created your channel? For folks who haven't seen your channel, you take people out on location and show them your process. What was the thought process behind creating this channel?

Michael: Yes. I started the YouTube channel, I guess, almost three years ago. Actually, it started like seven years ago but I didn't know what to do with it. At first I'd just, like, hold up, "Today's Painting..." and I'd kind of talk about it for a few minutes. But I just felt like... I'm not sure if you're aware, but my daughter's a YouTuber, and she's... She has 8.6 million subscribers.

Julie: What?! Okay!

Michael: Yeah, she was on the cover of Cosmo last month. So, we both kind of got reinvigorated about it. Her channel did better than mine! [laughs] But hey, I'm still happy. I wouldn't want what she's got; it's a handful. But the point is, we both sort of started... And I didn't have TV. I haven't had TV in the house for, like, 15 years. So, YouTube was kind of what I watched for visual entertainment and information, and she was the same. So about three years ago she was like, "I want to start a channel!" and I'm like, "Yeah, I want to redo my channel." So we started showing each other different YouTubers, and I just came across Casey Neistat, who's a vlogger, and I just thought, "You know, maybe I'll do painting vlogs," where I go out and I just film being out there.

After I did a few of those I found that I really... Again, the creative part of that was really satisfying. I felt like I already had this experience in composing visually, so a lot of my scenery shots were composed the way I compose a painting. And then also the feedback I got from people was really positive, especially young people who don't have access to art programs, or people who are in different countries that don't have, maybe, art schools or whatever. I remember early on somebody messaged me on Instagram - because I also have an Instagram account - somebody in India who watched my videos, and he DM'd me, and sent me some images of his recent work. And he was like, "I feel like I've grown so much from watching your channel." And he's like, "I started watching your channel two months ago, looked back through my feed, and look at my progress since I started watching." And I actually... when I looked at it I was kind of scared because I was like, "This guy, he's getting really good!" Now, of course a lot of that is him and his natural thing, but

I thought, man if he's getting anything out of what I'm doing, that's really awesome. That's something that really further motivates me.

Now it's part of my income as well which is... it's nice to diversify when you're creative so you're not putting everything in one place or expecting your income all from one place.

Julie: Right, absolutely. You must have created a pretty nice community for yourself.

Michael: Yes, I think so. I've got some really good friends who are people who watched my channel, and then it became, you know... if I was traveling around or if they were traveling to California they would email me and say, "Hey, it would be great if we could get together and paint." And so they become good friends, and some of them have been repeatedly in the videos as well. But I do think... This is something that's interesting, like with the modern plein air movement, most of the gatherings are based around competition. So, most of the plein air events where people get together, big organized events, there's a competition and then a judge comes in, and whatever.

When I was first starting my channel and I didn't have a YouTube channel, I didn't really have access to other painters. Like, there was no one on the peninsula here, that I knew, that was plein air painting. I wanted to paint with other people, and figure out what they're doing, and learn from... It's always good to see what other people are doing, what their process is, it helps... Everybody gets motivated from each other.

So, what happened was I went to a few of these plein air competitions expecting camaraderie, but it just... There has been camaraderie in... Like, I did three, and one of those there was definitely camaraderie. But then, you know, the judge... I just didn't like the whole competitive element. So what I'm trying to do with my YouTube channel community - if you could call it that - is create an environment where it's not a competition, it's more just trying to inspire each other, to push ourselves to make discoveries. That's why on my channel I'm not afraid to show the paintings that I feel aren't that great or don't work out, because that's a real part of the process.

I think art is one of these things that can be... Oftentimes, through galleries or whatever, there's this myth that's perpetuated through of the "artistic genius," and it's just b.s., basically. It's just a numbers game. It really is! It's about showing up and producing a lot of work. If you paint a lot, you're going to paint a lot of good paintings. You're going to paint a lot of bad paintings too. That's kind of been my approach, to be real about it and share the reality. And I am a professional, working artist. I've had multiple solo shows, and it's what I do for a living.

At first I was a little nervous about exposing a little too much truth, you know? Because I felt like, if I'm real about this and I'm blowing up the myth of the "genius artist" or whatever, is that going to compromise my sales? And then I was just like, "Eh, whatever."

Julie: People respond to authenticity.

Michael: Absolutely. I think more now than ever.

Julie: One of the things that I love about your channel, besides seeing the process and the finished works, is just selfishly... Because I live in the Bay Area, and I love seeing you go out on location over at the coast. Do you think if you lived anywhere else in the country, in the world, that you would produce... Obviously, the landscape is different, but would you produce similar kind of work?

Michael: Well, I think my approach to painting would be the same. Obviously, the scenery would be different. For example, California is a place where there is such a variety of landscape, which is great for a painter because you can constantly go and challenge yourself with a different sort of landscape than... you know. I was just down in Joshua Tree. I made some videos down there, and painted down there for several days, and that was really challenging because it's just different from anything I've done before. Those trees are so unusual. But if I was somewhere else in the country, I think I would use the same approach as far as paint application, and I would still have my sense composition, yeah. I think I can pretty much find something to paint anywhere. But I do love California.

Julie: You mentioned that you were influenced by Hopper's watercolors. Why have you decided to go down the road of using oils plein air?

Michael: Well, the thing about oils that appealed to me originally was... I don't know, I just felt like it was this classic medium. And the paintings that I did see, I love the fluidity of the paint, like brushwork in the case of the Impressionists. That was basically it. Now, my mom did take oil painting classes when I was a little kid, like when I was five. I do remember the smells of paint around the house. My grandfather also was a painter, but he was purely, like, a hobby painter. He would do paintings of vacations that he was on, vacation spots. In some ways there was a certain familiarity there, even though none of the equipment was left. I think I may have had my mom's box of paints that had long dried up.

So maybe that's part of it, but I just feel like the classic nature of it was something that drew me to it originally. Now the thing I really love about it is the fact that it's slow drying, you can kind of work with it. If I want to accelerate the drying time I can add mediums that... like a fluid you mix with the paint that speeds up the drying time. That's something I really appreciate about it now. Plus, it's just so... squeezing out oil paint is such beautiful stuff, really. It's creamy and colorful. Yeah, very inspiring to work with.

Julie: So what was the first painting that you completed that you were like, "Aw yeah, this is good!" What was it of? How did you feel?

Michael: The interesting thing about that is, the paintings where I'm like, "Wow that's a good painting," I don't really realize it at the time. It's more like, now I'm looking back... In fact I was talking to a buddy of mine who I paint with, and he was talking about some paintings I did that he liked, and I was looking back through my Instagram, and I was like, "Wow, that actually is a really..." But at the time I painted it, I didn't think that. I was, kind of, more focused on maybe the things that didn't work or that challenged me. So, I don't know that there was ever some moment where I thought, "Wow that's really good." I think what I felt was that with every painting I did there was enough good stuff happening to keep me motivated to try to do better the next time.

It's just been in the past few years, I think, where I've looked back at some of the stuff that I've done, even seven or eight years ago, that I feel like, "That's a good painting. I might want to look at that and see what the heck I did." You know what I mean? It's more of a hindsight thing. But I think from the very first painting I thought, "I think I can do this. I'm not happy with this, but I think I can do this," and I want to try another one and try to solve whatever problem I feel are in this painting in the next one. And that's just the process. It keeps going and going. Again, it's mostly in hindsight that I think a painting is good. Usually right after it's completed I'm not sure about it for a while.

Julie: Right. You want to put it away and not look at it for a while.

Michael: Yeah!

Julie: So, what surprises you about either painting, or having a YouTube channel, or the artistic process? What is most surprising to you?

Michael: Well, I think in some ways the surprise that I'm looking for when I paint is that discovery. In other words, if I paint something, and something happens... Like if I get it home, and I look at it, and I think, "Wow, that's really..." Like, "Look what happened there. That's really cool." Oftentimes I think the surprise element is, maybe that if you apply yourself, you'll be surprised at what you can do if you really stick with something. I think that's part of it. I think I would not have predicted when I started this that it would have taken me on the journey that it has, so that's a surprise.

I think a lot of the surprises were in the beginning. "This is a lot harder than I thought it was going to be!" It was more difficult than I thought, definitely.

Julie: Why is that? What expectations did you have?

Michael: I don't know. I was always kind of a do-it-yourself person. I have a lot of experience woodworking and doing other creative things. It just was... I would see a painting that I liked, and it would look like, "That should be so easy!" You can look at an Impressionist painting and think, "That looks kind of like a mess. I could do that." And then you go to do it and you're like, "Whoa, this is a lot more complicated than I thought. Why does my painting look terrible?" So, I think that it was a lot harder than I thought. That's also something that keeps me fired up though.

I make videos about surfing too. I've been surfing for almost eight months. That had that effect on me too. I thought, "Oh, I've skateboarded since I was a kid..." It was harder than I thought, and that challenge made me want to go out every day until I figured it out. That's how painting was too in the beginning. I was surprised at how difficult it was. But again, there were enough good results that it kept me... Or maybe I was even delusional. I've heard somebody say that, I think, that you've got to be delusional to be a painter, in a way, where you think your work is better than it really is. I think I probably had some of that, where I was like, "Hey, that's pretty good!" and, "I should keep going at this!" Especially when I look at my first plein air paintings. They're not so good at all. [laughs]

Julie: It seems like you're super motivated by challenge. You've had a series of creative... obsessions, maybe. Do you see anything that's on the horizon beyond painting and YouTube?

Michael: No, I don't in that I feel like... I think for my younger years I suffered from going from one thing to the other. I feel like at this point I want to stay focused on... I still do play music as well, and I still write songs and stuff, but that's more social, and I don't really have any goals there. And my only goal with painting, really, is just to keep going, and keep discovering, and keep exploring different places to paint, and painting with different people, and making videos about that. So most of my motivation at this point is just to keep going with what I'm doing and see what happens. I'm committed to this, and committed to staying focused on being a painter, and a YouTuber too. I really love making videos. The two of those things keep me pretty busy.

Julie: If you had one wish about painting, or YouTubing, or both, what would it be?

Michael: I would say the thing that I'd like to do is get to a point where, maybe, financially, that I was able to actually save some money. [laughs] That's the thing, I think, that's been the hardest. I'm still going, but the hardest thing about it for me is the ups and downs of the income. But I would say, over the last few years that's been a lot better. So if there's an artist listening, realize that those first years where you make the plunge into going full time, it's difficult and it's scary because most of us are used to a regular income. You could put together a show, it could take you several months, and then it might not sell at all. And it may be factors that have nothing to do with you. It could be the gallery you're working with, it could be the economy, or who knows. So that would be one wish that I would have, that as time goes on - it's kind of happening already - the financial thing becomes more steady. Either that or I just get better at dealing with the dips.

Julie: Right. If a listener is new to painting, like maybe oil painting and/or plein air painting, and they want to get started in it, how would you suggest they get started?

Michael: To be honest, I would say YouTube is probably the best place. There's so much information on YouTube, whether it's my videos or someone else's. YouTube is a great place because it can actually demonstrate, and you can see the process, you can see the equipment. I would've loved to have something like that when I first started out. So, I think you can learn a lot from YouTube. It can give you a base of knowledge to get started, and then if you want to take individual workshops or classes you can do that. But it seems like most of the workshops require you having some basic understanding, and I think that can be gotten through books and through things like YouTube. And if you know somebody who paints, that's even better. Somebody who can just help you figure out what to start off with.

Julie: I think there's this fallacy among new artists that, "If I have the *best* paints, and the *best* brushes, it's going to make me a great artist right out of the gate."

Michael: That's a very good point. In fact, what I've found is that... Now that I've been painting a while I know quite a few painters who are professional painters, who make a living doing it or a substantial part of their living. What I've found is they're typically not using the super expensive paints. It isn't necessary. I think there are some really good student-grade paints, really high quality, that professionals use regularly.

Winsor & Newton has a line of paints called Winton, and those are really affordable. Those are really good. And you can start with a limited palette of, like, three colors or whatever so you learn how to mix your secondary colors. You don't need a lot to get started, and you certainly don't need expensive equipment. I'd say the most challenging part is the easel. The French box easel, which is a wooden, very classic-looking easel that folds up, that's probably the most popular easel for beginners. You can get those for \$100-200. That'd probably be your biggest expense.

Again, you can see reviews of these on YouTube, and people talking about different easels on YouTube. But you don't need the best stuff to get started. And you can spend a lot... There's certain paints I see where I think... like, a tube of white will be like \$120. That's ridiculous! Or certain other "rare" colors.

You know how it is, in anything there are gearheads, or people who are way into the gear, and a lot of times they don't tend to be the people... It seems like the people that are painting a lot and painting professionally are really looking to keep the price down

because they go through a lot of materials, and then you've got to sell your work. So, it's all about finding that best value. There are some tremendous values out there.

Even the student-grade paints, I heard a curator or somebody at a museum was talking about how the quality of student-grade paints often is better than the stuff that people were using 100 or 200 years ago, even the Impressionists. The quality of paint, I think for some of the less expensive paints, is actually really good. Looking at brands like Winsor & Newton, their student-grade paints are really good. Winsor & Newton's an English company that's been producing paints for years. That would be a good place to look for quality paints at a good price.

Julie: Got it. So, you say you enjoy the variety of landscapes in California, and it's an interesting challenge to find new places, but what is your very favorite place to paint?

Michael: You know, I go back to Maine in the summertime occasionally. I didn't go last year but I went, like, ten consecutive years before. If I'm going to paint something totally different from California; Maine is the place. Coastal Maine, for me: Love it. I think probably one of the most pleasant painting experiences I've had in the last year... There were two. One was painting in Laguna Beach, in Heisler Park, on this nice grass lawn. It was a perfect day. It was just so beautiful. It just doesn't get better than that. I was painting with a buddy, and I didn't even care if the painting came out. It was just really, really nice.

The other place within the last year that was really awesome to paint was when I went with my daughter. She was participating in the Paris Fashion Week in October, and so I was her plus-one to accompany her on that trip, but I didn't see her the whole time because she was so busy. But that meant I had, like, four days in Paris. So I just... I hadn't been there before, so I looked around and found a spot on the Seine. And in my video I'm talking, "I think I'm going to paint that building. I like the way the bridge goes over to that building." And then people in the comments are like, "Oh, you mean The Louvre?"

Julie: [laughs]

Michael: And I'm like, "Sorry!" The Louvre is huge! I didn't know. So, now I know it's the Louvre. But painting down there was really, really nice. Same thing, just being in that environment where, you know, Pissarro had painted there... There were so many people who painted that view. In fact, Hopper painted the same view. Purely coincidentally, I just came out of this art store, got some supplies at Sennelier, which is a famous old art store on the Left Bank, I believe. And I came out, and I'm making a video, and I'm like, "Let's see, what can I paint?" And I'm like, "That building over there!" And then later people were like, "There's tons of paintings of that very view." But that was really wonderful. Again, there's plenty of times here in California, provided it's not too windy or too cold, where it's just wonderful.

Julie: Yeah. That sounds like a wonderful side benefit plein air painting, getting you outside and helping you appreciate the environment around you.

Michael: Yes, I agree. Absolutely. I think that you really have a different level of appreciation for things when you have to reproduce it. You look more carefully. It's funny, I went out painting with friends by the ocean, I remember looking out at some point... and the colors, I don't know if they become more vivid or if you perceive them more vividly, but I remember mixing these colors of the ocean, which appeared to be this, sort of, deep blue-green, grayish color. And then I kept mixing some red. I mixed the blue-green and

was like, "It needs more red!" and I kept putting red. And then I'm looking out there, and I could see, it's just like, "Wow, there's so much red in that water!"

There's things like that, that I would never notice, and it's very beautiful. Or the way the surface of the water's reflective. Eventually you figure out that you've got the base color of the water, but the surface is, like, all these broken facets of reflection. And what's it's reflecting, typically, is going to be the sky. There's all these subtle colors that are really beautiful. Painting on location in the environment, you can really get lost looking at all the minute beauty that's out there.

Julie: I love that. I love it! Thank you so much, Michael, for taking the time to chat with me today. I learned a lot. This was a fun conversation.

Michael: Yes, it was a real pleasure.

That was so awesome. I hope you had fun too, and I hope you learned a few things.

As a reminder, you can find the podcast on Instagram [@LoveWhatYouLovePod](#), and on Twitter, [@WhatYouLovePod](#).

Come and tell me what your favorite landscape is, or who your favorite plein air painter is. Don't forget to use #LoveWhatYouLove so we can continue the conversation. Don't forget to check out Michael's channel, which I'll link to in the show notes.

If you enjoyed today's episode, consider subscribing and leaving a review on iTunes. It really helps.

Especially these days, it is so important to just love the hell out of whatever you love, and then share that love with other people because we need so much more joy and love in this world right now.

Thanks for listening. Let's hang out again soon.

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